

Jilbab and Naked: Identity Construction of Indonesian Women in Contemporary Travel Writing

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ABSTRACT. This research aims to examine the identity of Indonesian Women through the contestation of discourses which is presented by fashion style in contemporary travel writing. The rise of globalization has proved the domination of some discourses which had posed Indonesian women in the second position begun to collapse. However, in another side showed a phenomenon that supports patriarchy to exist. Those presented the way Indonesian women writer choose their style in travel and writing. This exploration provides how jilbab and naked represented ideologies which construct Indonesian woman's identity in travel stories. Using the Foucauldian analysis approach gives us a possibility to exclude subject, object and meaning, and to find a comprehensive construction of images. The findings of this research show that Indonesian women have stuck in an ambiguous position which seems to try an independent individual subject, while at the same time patriarchy ideology still rearticulated.

Keywords: *Indonesian women, gender, travel writing, discourse.*

1. INTRODUCTION

The dilemma of gender role sneaks into every corner of the narrative in literature. It is not surprising when literature become an alternative media to voice the resistance, as stated by Kaplan that literature is part of the political process of resistance, rejection which is part of women's work (Cora Kaplan via LeBihan, 2001, p. 103). In line with this statement, Register states that literary works are also used as material for women's freedom movements and to socialize feminist ideas (Register via Stimpson, 1981, p. 234).

Travel writing is one genre of literature which emphasizes these attitudes. This genre is known as one of the cultural artefacts from the colonial period. As a colonial legacy, studies of travel stories tend to focus on the study of colonialism. However, since the 1970s, the studies of travel writing have grabbed the attention of feminists to fight against imperial societal conventions that position adventure activities within the framework of masculinity (Thompson, 2011, p. 171). Nevertheless, the studies of woman travel story writers still are in the context of European women.

The one major problem has bounded the object which become the reason of why these study tend

to ignore colonized travel writing. It is known that hegemony of orientalism posed *the other* cannot speak, not able to be heard, and speaking about their selves (Godayol, 2008). On another side, travel writing provides a border or liminal zone that celebrate hybridism; multi-identities which have been brought by the power of Globalization. Therefore, this study focused on the adventures of Indonesian women who have experienced oppression both historically (colonized) and culturally (patriarchy).

Some research on gender issues in Indonesia has been conducted. The Studies on Indonesian women, generally, focused on a series of discourse and relationship to the role of women in the social system of Indonesian society. The Discourses ranging from traditional values, religion, colonialism and to the state. These series of discourses have been considered to have shackled the role of women in the public sphere, and instead emphasized the domestic space (Arimbi, 2009; Biezeveld, 2007; Blackburn, 2004, 2008; Blackwood, 2008; Bunte & Ufen, 2008; Drakeley, 2005; Florida, 1996; Ford & Parker, 2008; Forshee, 2006; Hatley, 1995, 1999; Martyn, 2005; Pompe, 1994; Robinson, 2009; Taylor, 2009; Woodward, 2011).

If women's role was divided by space, then the travel story is one example of how space in the globalization era is created and separated between home/domestic and away/public. In this case, first, travelling means moving from one place to another; activities that have historically been more dominated by men than women who tend to stay at home. It was known that ancient societies made a distinction of responsibility between gender. A man was posed to be a hunter of animal and as a protector of their family from wild nature, while the women staying at their home, waiting for their husband, and taking care of their children.

Slow but sure, those responsibility distinctions have been taken for granted by traditional society to present. This is indirectly associated with a masculine activity which is then legitimized by a patriarchal culture (Bassnett, 2007; Kuehn & Smethurst, 2008; Lisle, 2006; Mills, 2003; Smith, 2001; Thompson, 2011).

Second, in Indonesia, women's travel stories are not only dealing with a set of social values from a series of discourses about gender but also discourses about their colonial history. It is shown that Indonesian women have been oppressed both their inner and external factors.

The hypothesis in this research is that the power of discourse negotiated by Indonesian women authors create an identity that tends to be ambiguous, antagonistic, and simultaneously ambivalent. To prove this hypothesis a scientific question is compiled:

- (1) How women's identities are formed through conflicts between discourses?
- (2) What is the possibility of identity deviation in the travel story?

The significance of this research is to determine the extent of the shift in the discourse of women in Indonesian society. Being a travel writer/adventurer has given a new perspective in defining the role of women in Indonesia.

The study of travel stories and their relationship to gender issues has been widely reviewed by experts. Apart from post-colonial issues, gender studies and travel writing also reveal the problem of reception between one work and another. As reviewed by Laura Loth (2017), reveal the complex legacy of Henriette Celarie's travel imagination. Loth focuses on how Celarie combines her imagination with the legend of Eberhardt as a new element; which not only deconstructs but also supports traditional understandings of gender and culture that circulate in the stories of women's travel in the late 19th century.

Daniela Kato (2018), comparing two travel stories about East China written by Emily Georgiana Kemp, *The Face of Manchuria, Korea*

and *Russian Turkestan* (1911), and Yosano Akiko, *Travels in Manchuria and Mongolia* (1928). Through an interdisciplinary approach, Kato distinguishes between meeting ethics and aesthetics of cultural differences, starting from verbal and representational. Kato found that differences in changes occurred in the meeting zone

Naked Traveler (2014) and *Jilbab Traveler* (2009) two works as the object of this research have also been reviewed by several previous researchers. A thesis by Brigita Tubun Kumoratih (2017) discussed experiences and challenges which later become stereotypes for women writers on Indonesian travel stories. Kumoratih found that the stereotype of women in *Naked Traveler* is dominated by shopping activities. As for Rudi Ekasiswanto (2017) discussed how the depiction of the world in *Naked Traveler* uses the Carl Thompson approach. This study found that the depiction of the world tends to be subjective, while an article by Nisa (2019) showed the values of Islamic law in the work of Asma Nadia. Using the theory of Ferdinand de Saussure, semiotics, this study finds Islamic rituals that are summarized in certain signs.

This research will combine various interdisciplinary and theoretical studies; travel writing, postcolonialism, and gender studies. Furthermore, this research also presents various kinds of discourses that do not only shape the subjectivity of Indonesian women as writers but also about the areas they are written about. The objects of this research are *The Naked Travelers: 1 Year Round The World Trip* the work of Trinity (2016a) and *The Jilbab Travelers* by Asma Nadia (2016).

Data that have been qualified or categorized in certain units are then analyzed and criticized using the concept of critical discourse analysis by Michel Foucault. This method uses the principles: firstly, inversion, namely a strategy to find forms of exclusion, restriction, and power authority. Secondly, discontinuity, namely a strategy that specifically relates to external texts (Foucault, 1981, p. 70).

These principles are intertwined with one another, which serves to reveal how discourse is produced, distributed, and managed in society. Mills reveals how the power webs of discourse correlate with power. In this case, discourse is understood as an organized system that can construct our perspective in seeing the world (Mills, 2005, p. 55). In other words, humans are controlled by the power of discourse. Even so, the power of discourse is never absolute, it will always create spaces of resistance and the emergence of counter-discourses (Foucault, 1978).

Discourse is believed to have the power to shape character and ideas about something. However, individuals also have the authority to escape the power of discourse. These two things are reflected in travel stories that sometimes show contestations between discourses and how the subject responds to this.

1.1 Discourses of Indonesian Women

Various discourses establishing over periods have constructed Indonesian women's identity. It is begun with customs, Indonesian's traditional laws, which have contrasted across Indonesia about their gender idea (Drakeley, 2005; Pompe, 1994). In the early period, high status had been enjoyed by women with quite varied social and economic roles in farming and trade (Lamoroux, 2003, p. 131). Nevertheless, at the same time, some archetypal modes for sex across Indonesia presented that women were a weak human (Biezeveld, 2007; Forshee, 2006; Nilam & Utari, 2008), more emotional and less intelligent than men (Arimbi, 2009, p. 57). In another side, some myths and folks pervade the islands where have presented women as a terrible figure or dangerous (Forshee, 2006, p. 160), as well as in traditional literature where women are depicted as entity lost who forgets their "normal" roles (Tiwon, 1999, p. 60).

Early 13th century, the arrival of Islam has brought woman's nature (God-given) that became a popular doctrine and ideology about ideal women, that established Indonesian women to the domestic sphere and defined their role based on their physical and mental that less competent than men (Biezeveld, 2007, p. 207). Moreover, Islam defends this argument by proving biological capacities (reproductive) of women, expecting them to tend the hearth, caring for the children, serving their husbands and to be chaste and submissive (Arimbi, 2009; Blackburn, 2004; Robinson, 2009; Woodward, 2011).

Indonesia encountered the influx of Western perspectives on sex employing the frontier framework as Dutch standard spread over the archipelago from the seventeenth century onwards (Blackburn, 2004; Ricklefs, 1993). Toward the end of the nineteenth century, 1901, the pioneer government set up the moral legislative issues in the settlement which one of those worries stressed the function of Javanese ladies in the family unit and, identified with this, her situation in the work market (Blackburn, 2004; Lamoroux, 2003). Besides, the part of housewife was not just empowered by the Dutch through the foundation of various *vakscholen* (professional school) which showed European housewifely aptitudes for the young ladies who were not laborer or blue-blood (Tiwon, 1999, p. 50) but rather likewise Christian

evangelists who attempted to force Western family standards on the families and to persuade indigenous ladies that their most significant job was as a housewife and mother (Meerkerk, 2017, p. 50). During the Japanese occupation, Fujinkai, a spouse's association which has a military trademark, was shaped. This association underlined the essential part of ladies as spouses and moms who should offer steadfast help to their husbands that join the military power under the system (Blackburn, 2004, p. 21).

In 1945, Indonesia turned into a free state. Soekarno, the founding father of Indonesia who was firmly impacted by communist and leftists of Western, set up the principal constitution 1945 which announced all residents were equivalent. The most observable ladies' association during Soekarno's system was the Indonesian Women's Movement (Gerwani), 1950, a left-wing lady revolutionary association partnered with the Indonesian Communist Party (Indonesia Communist Party), those forced ladies liberation (Blackburn, 2004, p. 23; Lahiri-Dutt & Robinson, 2008, p. 120; Robinson, 2009, p. 55; Tiwon, 1999, p. 64).

In any case, Under Soeharto, the following President of Indonesia (1967-1998), upheld state sexual orientation belief system, "State *Ibuism/Ibuism*", which characterizes ladies as limbs of their spouses and gives female reliance a role as ideal (Robinson, 2009, p. 189; Suryakusuma, 1996, p. 98). *Ibuism* is a philosophy of gender relation which re-evaluated on what it considered to be conventional or strict of sexual orientation jobs, *Kodrat Wanita*, that confined the limit of ladies to arrange freely in seeking after their inclinations, social investment, political participation and underlined on ladies as moms and spouses in the home-grown circle (Blackburn, 2004, pp. 24–25; Drakeley, 2005, p. 127; Forshee, 2006, p. 44; Hatley, 1995, p. 574; Nilam & Utari, 2008, p. 137; Robinson, 2009, p. 10; Tiwon, 1999, p. 48)

These pictures are to a limited extent dependent on a Western working-class ideal, Javanese Priyayi culture, and Islam which has impacted government strategy in Indonesia since prior occasions (Biezeveld, 2007, p. 207; Robinson, 2009, p. 189). The possibility of *Kodrat Wanita* was standardized in *Dharma Wanita* (Women's Service), the relationship of spouses of government employees, which had *Panca Dharma Wanita* (five duties of Indonesian ladies) that have been obeyed by every one of the parts as ideal ladies: uphold husband; deal with the family unit; bear youngsters; social laborer; loyal resident (Blackwood, 2008; Sunindyo, 1999; Suryakusuma, 1996; Taylor, 2003; Tiwon, 1999). Every member of it must obey the

rules that could affect to carrier development. If one violated the regulation, punishment would impose to them either demotion or be fired.

The power of Kodrat Wanita still bound the way how to act as a normal woman and become standardized form for man who looking for wife. It is becoming so easily since religion authorities and customs have same line of doctrine which was spread through education and religion institutions.

Globalization and Conflict between Discourses

The fall of the New Order through the 1998 had changed development of gender roles where public spaces have been opened to turn out to be fairer. One of them is with the freedom of expression which is extremely powerful. The Indonesian pour out everything on their psyches without fear compare the past period.

A few angles that have gotten exceptional consideration are the opportunity to decide sex and sexual orientation. Albeit as yet accepting opposition from moderate gatherings, this announcement is away from a significant change from a social arrangement of Indonesian culture (Udasmoro, 2017) and the most religion institutions.

Freedom of expression is additionally felt in the realm of Indonesian writing. The most controversial women work in Indonesian Literature rose. It is Sastra Wangi or fragrant literature that explore Indonesian women worldviews related to patriarchal society by using sexuality life through vulgar words (Khristianto, 2008). The polemic emerged among Indonesian literary communities that claim those works captured a contestation between moral and immoral literature perception. An Indonesian senior writer who cons to these phenomenon, Taufik Ismail, in his poem described:

“The women writer, young, are competing to rape their works, by exploring their genital area and declaring free orgasm movement.

They spread slime which has likely smell of three days pup corpse in village market drain through every page of their works.

I see people who closed their nose since they disgust of them. Disgust. I ashamed to think about it” (Ridwan via Khristianto, 2008, p. 16).

Ismail, in his poem, showed that women works since reformation era had been forcefully influenced by western ideology, liberalism, that connotated as negative or a threat for nobility of Indonesian culture. By choosing sexual theme and vulgar words for narrating something taboo for society. In this case, moral authority which claimed by Ismail presented how the value of literary were determined by gender, to try for limiting access for Indonesian women writer to express freely their mind of their body.

Travel stories are one of the most fascinating subjects. A subject that requests two exercises, to be specific going on traveling and telling stories. However, globalization has assumed a significant function in the improvement of this topic. In the first place, globalization gives different sorts of inspiration to travel (Lisle, 2006; Urry, 1990), which goes connected at the hip with the marvels of internationalization, progression, universalization, and digitization (Scholte, 2005; Strange, 1996). Second, freedom of expression as an inside factor in Indonesia permits explorers to venture out to different areas and record them. These two components make the limits of contrasts, both provincially and socially, become progressively fluid and adaptable.

This condition can be seen from the account of the travel writing of Indonesian ladies, *Jilbab Travelers and Naked Travelers*, which each works convey its philosophy and ideology that is unequivocally contradicted to it. *Jilbab* is frequently related as a type of submission to a Muslim lady who completes strict requests to cover her privates¹. Therefore, idea *jilbab* affiliated to a value which describe how better woman is? The more covered Muslim woman’s body, the better she is. Notwithstanding, another importance rises out of the covering body, which is frequently connected with fundamentalist and conservative thoughts.

History of the presence of *Jilbab* in Indonesia is thought to have begun since the fifteenth century brought by local scholar from the Arabian landmass. Around them, the headscarf was distinct as a fabric hand out which uncovered ladies' hair and necks. The early local Indonesian Muslim scholar were not an issue of Muslim lady’s fashion about the strict rules on how to dress. These type what they initiate as a moderate group, even though also attached to liberalism for contemporary society.

However, the impact of worldwide governmental issues is considered affecting the change of state regarding the *Jilbab* in Indonesia. The Iranian insurgency and the philosophy of the Muslim Brotherhood during the 1970s slipped on grounds in Indonesia and turned into an image of the restoration of the genuine Islamic teacher development. Consequently, during the New Order time frame, ladies with a *jilbab* were related to a specific extreme religious organization.

The rise of democratization since reformation movement created a new arena for discourse contestation which was dominated by authoritarianism. This moment was used properly for fundamentalist to provoke Islam Kaffah² or the truly Islam. Those idea of Islam Kaffah covers a

variety ranging from daily activities to governmental system.

Indonesian literature as one of arena where group ideologies are constructing of discourses. The fundamentalist created literary communities that focused to spread Islam value in their theme of story. Theirs works could be identified by religion feel that romance always associated to the god. One the most influential Indonesian muslim writer was Forum Lingkar Pena that had established in 1997.

The morality value that attached by fashion of jilbab then compared to the word Naked which is deciphered as stripped (without clothes), uncovered, and revealed. This understanding progressively prompts negative undertones when compared with a wild, defiant, undignified, unethical lady.

Each group stand out to their ideologies and try to fit in any of literary genre including travel writing. However, they have to face a set of genre discourse which has bound for travel writing.

The presence of travel stories *Naked Travelers* and *Jilbab Travelers* shows that there is protection from the authority of the journal's story discourse itself via doing their separate discourses. Since the genre attached by gender view that poses man-lines as the one authority subject, unexpectedly, both reacted to the discourse of male-controlled society. Futhermore, both works also shake the power of colonial discourse through by revealing the self from colonized country. The issue is that how the the way of two stories react to the those dominant discourse of travel writing.

Naked Travelers is one of the incredible travel accounts of Indonesian ladies with sequential printing until it is adjusted into a film. This achievement surely can't be isolated from the writer in catching the audiences. Beginning from titles that appear to be wicked and provocative, *Naked*.

The meanings that emerge as a result of picking words, certainly, show a type of obstruction from the discourse development of Indonesian ladies enclosed by the current standards. The shame that a lady must look after regard, habits and conduct are stripped away by the word decision bare. All in all, the author places ladies in the situation of the subject from before on the item which is consistently the objective of the evaluation. With this position, ladies gain the opportunity of power over their bodies to be overseen as indicated by their philosophy.

Naked Traveler shows ladies' opportunity, freedom, and mental fortitude in investigating different nations. Henceforth, the presence of the *Jilbab Travelers* is a reaction/answer to understood messages sent by contenders. This is unequivocally communicated in *Jilbab Travelers*:

“because the streets for Muslim women, especially wearing a veil, are certainly not the same as other women. It's sad to read travelling books that spread the notion of freedom, even though every trip should bring us closer to Allah”; (Nadia, 2016, p. vii)

This reaction demonstrates that ladies' battles against manliness discourse in travel stories are not particular/homogeneous. Nonetheless, it has its varieties in reacting to the authority of the discourse. These two works, as an initial step, mirror a push to accomplish an equivalent presence in the region of the excursion story. Nonetheless, how much the consistency of these two works stands free of the solid authority of the journal discourse?

1.2 Power of Discourse and Representation of Indonesian Women

Discourse and representation are two cases that are bound in the causality condition. the portrayal doesn't exist alone and is liberated from esteem, however, is shackled to the common discourse. Lisle uncovered that portrayal is certainly not a straightforward action as basic as compose read-translation, yet rather a political movement in which it includes an organization of intensity between author, reader, and the world they are in (Lisle, 2006). Alluding to Foucault, normally, the intensity of discourse additionally makes safe endeavors to the authority of discourse itself. These two things are a depiction of how the course of discourse is overseen, through outer variables (subjectification), in particular, the standards that decide how an individual demonstration to perceive himself and be perceived by others; and the inner factor (coercion) as a cognizance that empowers the move of standard.

From this worldview, the portrayal of ladies in *Naked Traveler* and *Jilbab Traveler* harps on the snare of discourse of travel stories genre, and Indonesian ladies. The two discourses are not solitary but rather are identified with different discourses, for example, travel stories genre identified with the discourse of manliness and imperialism. In the interim, the discourse of Indonesian ladies is identified with religion, customs/conventions, and the state which regularly, from one viewpoint, legitimize one another and yet additionally cover.

It is clear that two books talk about the experiences of author in different nations, orchestrated with a narrative strategy (begin-mid-end), a genuine story, utilizing anecdotal components in depicting/communicating something that is experienced, and uncovering the contrasts

between self (personality) with others (the individuals you meet).

However, the standards communicated by Todorov for Lisle neglect to clarify the marvels of discourse that encompass the genre. A portion of these discourses are modern subjectivity, modern cartography, and nostalgic memories. These discourses are focused on a legitimate arrangement of contrasts that develops different sorts of portrayals that emerge in the tale of the far away land. Like the contrast between the writer and the other, the distinction between home and away, and the distinction between the past and the present.

On *Naked Traveler*, Trinity, the swashbuckler or hero appears to attempt to adhere to the standard plot of the story of the journal. To begin with, the writer himself as a swashbuckler/explorer which is, obviously, not the same as voyagers/sightseers. This qualification decides the degree of freedom of a traveler in a new region; explorers set their own unfamiliar and perilous objections contrasted with a vacationer utilizing a travel service or organization.

Dissimilar to Trinity, *Jilbab Traveler* has various settings in voyaging. Beginning from concentrating abroad, going with your better half on authentic travel, to working outings/tasks. This distinction in the setting has suggestions for the type of the journey, where the author does not go as the setting of the travel in the genre. Nonetheless, the journey only just on moving spots.

Second, the qualification as movement between the genre and the two travel accounts additionally has suggestions for the sort of travel included. As a traveler, Trinity investigates territories pristine by the vacationer business. At the end of the day, if Travelers visit vacation spots, the globe-trotters pick a location that is far away or not the vacationer's consideration. *Exposed Traveler* demonstrates this by picking an objective where numerous Indonesians have not yet visited "Many have never set foot on the South American continent. On this basis, I embarked on a 'new' concept journey and published her story into a book"(Trinity, 2016b, p. ix).

Determination of objections that have never been visited by others gives at any three benefits to the globe-trotter's position. To start with, being the main individual is a system that is extremely similar with accounts of past European explorer. The time frame when admittance to data and information about unfamiliar grounds was distinctly for swashbucklers who wandered the oceans. Moreover, Trinity reflects in the above citation, the situation of being the first to offer adaptability to the writer to deal with his tale about an unfamiliar domain that is as yet secretive to the reader. That authority permits Trinity to furnish the audience

with terrifying, testing, and engaging stories. The forte of this position is communicated by Trinity with the term first-mover advantage.

What shows up in Trinity that recognizes it from sightseers, beginning from the selection of objections and travel models show the intensity of modern subjectivity discourse identified with the discourse of manliness. Accordingly, the creator is needed to consistently seem like a courageous man, and wipe out female impressions, for example, dread and disgrace. This is uncovered by Lisle as the marvel of the introduction of another personality "privileged men" where a female explorer is available as indicated by the travel stories framed by power manliness (Lisle, 2006, p. 95).

At the point when Trinity is shackled to manliness esteems, the author of *Jilbab Traveler* stuck in an undecided subject. From one viewpoint, *Jilbab Traveler* attempted to break generalizations *Jilbab* who is restricted by exacting standards about ladies. Then again, be that as it may, the creators legitimized this generalization by dismissing the standards of opportunity itself.

The subject on *Jilbab Traveler* is called by the term new men, a condition wherein essayists and globe-trotters oppose the persecution experienced, both from a provincial and male-centric viewpoint. The subject of this character is viewed as the organic offspring of cosmopolitan qualities, notwithstanding, the duty to the opposition is never fixed however under its inclinations.

These indications are available at a few snapshots of movement functions *Jilbab Traveler*, either through a demeanor or an unequivocally communicated proclamation. To begin with, in regards to the idea of Muslim ladies, which is seen more on the strict perspective, has partitioned space as well as obligations and duties among ladies and men. Travel at that point turns into a significant ware for author which is offered to reader to show that Muslim women can spread their wings, an allegorical colloquial articulation gives the importance of opportunity. Notwithstanding, the traveler is rarely totally free, that is, the creator ventures now and then with her significant other, is pregnant, and taking care of their child (Nadia, 2016, p. 118,120,190) At the end of the day, the author stays in the intensity of nature of ladies' discourse.

Situating the middle of the road subject *Naked Traveler* and *Jilbab Traveler* to the travel stories genre and gender issue, it isn't sufficient to separate oneself from other definitive subjects, yet additionally from the items, they expound on. For this situation, how the two subjects react to contrasts from their home land. This is significant

because, during the time spent separation, values are inserted in the way of life and the authentic parts of the creator which fill in as a source of perspective in estimating the distinctions that are experienced.

Naked Traveler audits the distinctions found. The determination of regions that have not been visited³ by most of the Indonesian populace gives him adequate occasion to share his discoveries, for example, on his movements in Latin American nations. In Colombia, Trinity presents moving stories and will in the general scare, going from the nation's status as a medication community, instances of abducting sightseers, defilement, horror rates to its supposition of the nation as the evilest nation (Trinity, 2016b, pp. 6–20).

One of the highlights of definitive subjects controlled by the writer is that they are ready to investigate current conditions, but on the other hand can sneak up on the hints of the light age and present them to the reader. The presence of the past is completed by introducing components of antiquated culture, for example, things that are silly, otherworldly, and old. A portion of these things are available when the creator tells his excursion in Colombia, a Cuban people group device crack, insufficient methods for transportation at Guatemala (Trinity, 2016a).

On the off chance that Trinity had the tact to tell the distinctions, it experienced, at that point, it was diverse *Jilbab Traveler* which the motivation behind the excursion is named standard for explorers in Indonesia. This has suggestions for the portrayal of different regions which are overwhelmed by the part of strictness, as religious explorer, for example, drawing nearer to God (Nadia, 2016, p. vii); by Allah's authorization (p. 6); predetermination (p.78); making the most of's god-like creation (p.157). The components of otherworldliness that are so wealthy in this work are not amazing but rather have been planned toward the start of the travel stories, as a type of reaction to Western culture and to convey Eastern qualities.

Mastery of otherworldliness in transit of *Jilbab Traveler* doesn't imply that it is liberated from the strains that emerge because of the distinctions it finds. A few portrayals about the Other recommend inconsistent oppositional relations, including Arab social orders that are indistinguishable with brutality (p.42); Disgruntled Iranian culture (p.46); The Syrian people group primo (p.47); Albanians (settlers) are the wellspring of the issue (p.109); Concern with individuals of colour (p.239). These pictures vary when the creator meets Europeans, for example, Danes as the most joyful (p.97); and an open-minded UK society (p.162).

The above portrayals verifiably infer the presence of disparity that explorers find between the West and the East. For this situation, the two societies are set contrary to one another, the West will in general be portrayed as better than the East with its inadequacy, both socially and genuinely. This portrayal likewise shows the authority of the discourse of Orientalism, where the creator's position is dependent upon Western control in evaluating different civic establishments.

The elements of speaking to the world in the perspective on *Jilbab Traveler* demonstrate a delicate and split subject. This condition starts with the endeavours it does that cover each other. To start with, travel exercises completed as a type of a push to break the comprehension of the eliteness of ladies wearing headscarves caught in undecided conditions. The *Traveler* never truly goes as an autonomous subject yet is as yet connected to a reliant subject. Second, the creator neglects to utilize Eastern discourse as a counter-discourse to Western authority yet legitimizes the intensity of Western discourse by rehashing the estimations of Orientalism.

2. CONCLUSION

The images of ladies in two works, *Naked Travelers* and *Jilbab Travelers*, reflect how ladies' discourse contestation in Indonesia. Besides, they endeavour to show the opportunity of the female subject, however, they have an alternate idea. Trinity is caught in the interest for sexual orientation correspondence that has been detailed by European women's activists through the travel stories.

The *Jilbab Travelers* communicates opportunity dependent on the innate design estimations of ladies. Thus, rather than requesting sexual orientation correspondence among manly and female, *Jilbab Travelers* broadcasts balance among hidden and non-hidden feminine. In this way, throughout discourse mothers or the idea of ladies is as yet solid or even redundant and legitimized.

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